

Caldara. Missa.

Antonio
Caldara

Missa
(A-Ed A 174)

S, A, T, B (solo), S, A, T, B (coro), 2 clno (C), timp (C-G), 2 vl, b, org

Full score




Edition Esser-Skala, 2022

© 2022 by Edition Esser-Skala. This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

Music engraving by LilyPond 2.22.0 (<https://www.lilypond.org>).
Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/caldara-missa-A-Ed-A-174](https://github.com/edition-esser-skala/caldara-missa-A-Ed-A-174)
v1.0.0, 2022-12-06 (*bb0a8e4ad9626e9dd7aa310b120c5e114afd9f77*)

Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin
vlne	violone

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	A 174
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600037964
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/631.html


Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
1	2	vl 2	3rd ♮ in B1 : e'4
	3	clno 2	1st ♮ in B1 : d"4

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	3	vlne	2nd/3rd ♩ in B1: c4
	10	clno 2	6th ♩ in B1: f''8
	10	S	3rd to 7th ♩ in B1: a'4–g'4.
	12	S	4th ♩ in B1: b'8–a'8
	14	T	2nd to 4th ♩ in B1: c'16–d'16–e'4
	16	clno 2	rhythm of 4th ♩ in B1: 4 × ♩
	21	clno 2	rhythm of last ♩ in B1: 2 × ♩
	28	S	rhythm of last ♩ in B1: ♩–♩
	44	org	rhythm of 4th ♩ in B1: ♩–♩
	51	vl 1	4th ♩ in B1: b''16.–b''32–b''16.–b''32
	57	vl 2	4th ♩ in B1: a'4
	79	clno 2	1st ♩ in B1: c''4
	89	clno 2	2nd ♩ in B1: d''4
	96	clno 1	2nd ♩ in B1: d''16–e''16
	98	clno 1	4th ♩ in B1: g''16–f''16–e''16–d''16
	99	A	1st ♩ in B1: e'8
	99	timp	bar in B1: G8–G8–c4–G8–c8–G4
2	–	–	The tempo indication “Fresco” appears in clno 1, clno 2, timp, and vl 2; the remaining parts are labeled “Allegro”.
	5	vl 2	2nd/3rd ♩ in B1: d''8–b'8
	45	A	4th ♩ in B1: g'8
	64	vl 1	1st ♩ in B1: e'4 (possibly indicating that a section with the lyrics “benedicimus te, adoramus te” has been cut)
	64	T	4th ♩ in B1: c'8
	71	org	2nd ♩ in B1: g4.–a8
	81	B	bar in B1: e2–d#4–d#4
	93	vl 2	3rd ♩ in B1: f#4
	114	vl 1	4th ♩ in B1: c''4
	121	vl 1	grace note missing in B1; 4th ♩ in B1: c''4
	122	org	bar in B1: c1
	142	vlne	last ♩ in B1: G8
	159	vl 1	grace note missing in B1
	163	vl 1	2nd ♩ in B1: b4
	174	vl 2	3rd ♩ in B1: —
	184	S	2nd ♩ in B1: g'1
	223	vl 2	2nd ♩ in B1: γ–c''16–c''16–c''16–f'16–d'16–f'16–a'16
	259	vl 1	bar in B1: f'1
	263	T	4th ♩ in B1: e'4
	264	clno 2	1st ♩ in B1: d''4–d'4
	265	clno 2	1st ♩ in B1: d''4
	296	T	4th ♩ in B1: b4
	337	T	4th ♩ in B1: a4
	356	S	1st ♩ in B1: c''2
	357	S	4th ♩ in B1: c''4
	361	timp	bar in B1: c1
	371	T	2nd ♩ in B1: g2
	372	timp	bar in B1: G1

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	376	timp	bar in B1 : G1
	376	T	2nd ♩ in B1 : f2
	381f	timp	bars in B1 : c2–c2 and G2–G2
	381	T	2nd ♩ in B1 : c'2
3	8	vl 1	4th ♩ in B1 : c''8
	25	org	last ♩ in B1 : c8
	28–64	timp	bars missing in B1
	57	clno 2	3rd ♩ in B1 : e''4
	63	S	2nd/3rd ♩ in B1 : c''4–b'4
	113	A	1st ♩ in B1 : e'8–f'8
	126	clno 2	3rd ♩ in B1 : d''8
	129	clno 2	6th to 8th ♩ in B1 : e''4–e''8
	130	clno 2	1st ♩ in B1 : e''8–d''16–e''16–e''8–e''8
	131	vl 1	4th ♩ in B1 : c'''
	132	org	4th ♩ in B1 : e8
	144	vl 2	3rd ♩ in B1 : a'8
	146	vl 2	last ♩ in B1 : c#'8
	146	S	2nd ♩ in B1 : c#''8
	147	T	2nd ♩ in B1 : a8
	152	org	1st ♩ in B1 : G8–B8–c8–d8
	156	timp	1st ♩ in B1 : c4
	157	vl 2	4th ♩ in B1 : f''8
	158	clno 2	4th ♩ in B1 : e''8
	176	vl 1	3rd ♩ in B1 : c''4
	204	A	2nd/3rd ♩ in B1 : d'2
	215	clno 1	1st/2nd ♩ in B1 : f''4–d''4
	216	vl 2	bar missing in B1
	223	A, T	rhythm of bar in B1 : ♩–♩
4	2	vl 2	last ♩ in B1 : a'4
	17	clno 1	7th ♩ in B1 : d''8
	17	vl 1	10th ♩ in B1 : d''16
	17	A	2nd ♩ in B1 : g'4–g'4
	19	clno 2	12th ♩ in B1 : e''16
	22	S	5th ♩ in B1 : b'8
	23	clno 2	3rd ♩ in B1 : d''8–e''8
	23	timp	6th ♩ in B1 : c8
	24	vl 2	1st ♩ in B1 : e''8
	26	vl 2	6th ♩ in B1 : a'8
	41	timp	bar in B1 : G2– 
	43	clno 2	bar in B1 : e''2.–d''8–c''8
	50	clno 1	bar in B1 : e''1
	61	vl 2	1st ♩ in B1 : e'2
	122	B	bar in B1 : F4.
5	6	clno 2	2nd ♩ in B1 : d''4.–d''8
	11	vl 2	1st ♩ in B1 : g'2
	20	vl, org	rhythtm of bar in B1 : ♩–♩–♩

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	20	vl 2	4th ♯ in B1 : a'4
	21	T	2nd ♯ in B1 : a4.–b16–c'16
	23–62	timp	B1 contains a distinct timp part. Here, the timp part of the <i>Kyrie</i> (bars 61–100) is repeated.
	58	clno 1	2nd ♯ in B1 : d''16–e''16
	60	clno 1	4th ♯ in B1 : g''16–f''16–f''8

Changelog

1.0.0 – 2022-12-06

Added

- initial release

Contents

1	Kyrie	1
2	Gloria	28
	Laudamus te	36
	Gratias agimus tibi	39
	Domine Deus	42
	Qui tollis	45
	Quoniam	49
	Cum Sancto Spiritu	54
3	Credo	66
	Et incarnatus est	78
	Crucifixus	79
	Et resurrexit	80
4	Sanctus	99
	Benedictus	107
5	Agnus Dei	110

1 Kyrie

Allegro

Clarino I, II
in C

Timpani
in C-G

I
Violino

II

Soprano

Alto

Tenore

Basso

Organo
e Bassi

f

f

f

f

f **Tutti**

Ky - ri - e, Ky - ri - e

f **Tutti**

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

f **Tutti**

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

f **Tutti**

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son,

f **Tutti**

$\frac{4}{2}$ $\frac{4}{2}$ $\frac{4}{2}$ $\frac{4}{2}$

This musical score is for a piece in 4/2 time, featuring vocal and piano parts. The score is written on ten staves, organized into three systems. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The second system consists of four staves (treble and bass clef) with a 4/2 time signature. The third system consists of four staves (treble and bass clef) with a 4/2 time signature. The vocal parts are written on the top two staves of the second and third systems, with lyrics "e - lei" under the notes. The piano accompaniment is written on the bottom two staves of each system. The piano part features a complex rhythmic pattern in the right hand, with many sixteenth and thirty-second notes, and a simpler pattern in the left hand. The score includes various musical notations such as notes, rests, beams, and slurs. There are also some performance markings like asterisks and fingerings (5, 6, 5, 6, 5, 6, 5, 6) at the bottom of the third system.

3/4

e - lei

4/2

5 6 5 6 5 6 5 6

6

son, e - lei - son, e - lei - son, e - lei - son,

son, e - lei - son, e - lei - son, e - lei - son,

son, e - lei - son, e - lei - son, e - lei - son,

son, e - lei - son, e - lei - son, e - lei - son,

[6] 6 [6] # [6] / [6] # 2 - # 4/2 -

The musical score is for a piece titled "Son, e lei son, e lei". It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score includes lyrics in Italian: "son, e lei son, e lei". The piano part includes figured bass notation at the bottom of the page, indicating the harmonic structure of the piece.

Figured Bass:

4 [6] 4 [6] 4 [6] 6 5 6 5 6 5 [#] 2 - [9] 8]

16

son, e lei son, e lei son, e lei

son, e lei son, e lei son, e

son, e lei son, e lei son, e

son, e lei son, e lei son, e

4 6 6 7 7 2 2 2

19

son, e - lei - son,
lei - son, Ky - ri - e e - lei - son, e - lei - son,
lei - son, e - lei - son,
lei - son, e - lei - son,
5 6 5 6 5 6 5 6 6/5 4/2 -

22

Ky - ri - e e - lei - son. Chri - ste e - lei - son, e - lei - son,

Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son. Chri - ste

p Solo

p Solo

p Solo

$\frac{4}{2}$ - $\frac{6}{5}$ Solo $\frac{4}{2}$ - 2 [6 - 5] 6 7 6 # $\frac{4}{2}$ -

[illegible]

30

The musical score is written for a vocal ensemble and piano accompaniment. The piano part begins with a forte (*f*) dynamic and features a complex rhythmic pattern of sixteenth and thirty-second notes. The vocal part includes the lyrics "son, e - lei - son." in Italian. The score is divided into systems, with the piano part and vocal part each having multiple staves. The piano part includes a trill in the vocal line. The vocal part includes a trill in the vocal line. The piano part includes a trill in the vocal line.

son, e - lei - son.

son, e - lei - son.

7 7 7 6 [6] 5 6 5 6 5 6 5 6

33

Chri - ste e - lei - son, e - lei -

Chri - ste e - lei - son, e - lei -

7 6 2 - 6 4 3 6 9 [6] f 2 - p $\frac{14}{2}$ -

37

son, e - lei - son.

son,

5 6 5 6 5 6 5 6 *f* 2 -

40

p *f* *p* *f*

e - lei - son,

6 5 6 5 6 5 b6 b5 6 *f* $\flat\frac{4}{2}$

43

Christe e - lei - - - son, Chri - ste e - lei - -

e - lei - - - son,

p [7] 7 6 [7] 7 6 [*f*] *p* 2 - [2] 6 - 5

47

son, e-lei - son, e - lei - son, Christe e - lei - son, e - lei - son, Christe e -

[# 6] 7 # 6 6 7 7 7 # 6 5 [#] f 2 - p 2 - 9 8 7 6

51

The musical score for page 16, starting at measure 51, is arranged in a system of seven staves. The first two staves are for the piano introduction, featuring a forte (*f*) dynamic and a trill (*tr*) in the right hand. The third staff is for the vocal part, with the lyrics "son." and "lei - son." written below the notes. The fourth and fifth staves are for the piano accompaniment, with the lyrics "son." and "lei - son." written below the notes. The sixth and seventh staves are for the vocal part, with the lyrics "son." and "lei - son." written below the notes. The score includes various musical notations such as notes, rests, and dynamic markings.

f *tr*

son.

lei - son.

f 2 - 5 $\flat 6$ 5 $\flat 6$ 6 $\flat 6$ 5 \sharp $\flat 6$ 6 $\flat 6$ 5 \sharp $\flat 6$ 6 5 \sharp

55 Adagio

f

f

f

f *Tutti*

Ky - ri - e e - lei - son, e - lei - son, e - lei - son.

f *Tutti*

Ky - ri - e e - lei - son, e - lei - son, e - lei - son.

f *Tutti*

Ky - ri - e e - lei - son, e - lei - son, e - lei - son.

f *Tutti*

Ky - ri - e e - lei - son, e - lei - son, e - lei - son.

f *Tutti*

6 $\frac{1}{5}$ [6 7 6 5 3 6 4 5]

61 **Presto**

f *Tutti*

Ky - ri-e e - lei - son, e -

f *Tutti*

Ky - ri-e e - lei - son, e - lei -

f *Tutti*

[illegible]

69

f

f

lei - - - - - son, e - lei - -

e - lei - - - - - son, e - lei - -

son, e - lei - - - - - son,

son, Ky - ri-e e - lei - - - -

6l 5 6 # [b7] 5 6 5 6

[illegible]

77

son,

Ky - ri-e e - lei -

lei - son, e - lei - son, e - lei-son, e -

lei - son, e - lei -

- son, e - lei -

6 [6] 5 6 [6] 7 5 6 5 - 6 [6] 5

81

son, e lei -

lei - son,

son, Ky - ri-e e - lei -

6 5 6 5 6

85

son, e - lei

son,

Ky - ri-e e -

Ky - ri-e e - lei son,

son, e - lei

6 | 5 6 5 - # 6 [#] 5 6 5 6 # 2

89

son, Ky - ri-e e - lei - son, e - lei son, Ky - ri-e

lei - son, e - lei

e - lei son, e - lei son, Ky - ri-e

son, e - lei son, Ky - ri-e

6 6l 5 6 [- 6l 5 6 b

93

Kyrie eleison

son,

son, e lei son, e lei

8 e lei son, Ky ri-e e

e lei son,

96

e - lei - - - - son, e-lei - son, e-lei - son.
 - - - son, e - lei - - - - son, e-lei - son, e-lei - son.
 lei - son, Ky - ri-e e - lei - - - son, e-lei - son, e-lei - son.
 Ky - ri-e e - lei - - - - son, e-lei - son, e-lei - son.

[5] 6 5 [5] 6 [5] 6 [5] 6 [6] 4 3 4 3

2 Gloria

Allegro / Fresco

clno
1, 2

timp

1
vl
2

S

A

T

B

org
b

The musical score for measures 1-5 of the Gloria. The tempo is **Allegro / Fresco**. The key signature has one sharp (F#). The time signature is 3/4. The parts are arranged as follows:

- clno 1, 2**: Cymbals. Measures 1-3 are rests. Measure 4 has a cymbal roll (tr) marked *f*. Measure 5 has a cymbal roll (tr) marked *f*.
- timp**: Timpani. Measures 1-3 are rests. Measure 4 has a half note marked *f*. Measure 5 has a half note.
- 1 vl**: Violin 1. Measures 1-3 have eighth-note patterns marked *f*. Measure 4 has a half note. Measure 5 has a half note.
- 2 vl**: Violin 2. Measures 1-3 have eighth-note patterns marked *f*. Measure 4 has a half note. Measure 5 has a half note.
- S**: Soprano. Measures 1-5 are rests.
- A**: Alto. Measures 1-5 are rests.
- T**: Tenor. Measures 1-5 are rests.
- B**: Bass. Measures 1-5 are rests.
- org b**: Organ. Measures 1-5: Measure 1 has a half note marked *f* and *Solo*. Measure 2 has a half note marked *f* and *Solo*. Measure 3 has a half note marked *f* and *Solo*. Measure 4 has a half note marked *f* and *Solo*. Measure 5 has a half note marked *f* and *Solo*.

6

153

3 3 3 3 3

This musical score is for the 'Gloria' section of Franz Schubert's 'Mass in E-flat major, D. 137'. The score is arranged for piano and cello. The piano part is written in a grand staff (treble and bass clefs) and includes fingerings (e.g., 12, 8, 3) and articulation marks (accents). The cello part is written in a single staff with a bass clef. The score is divided into measures by vertical bar lines. The piano part begins with a series of eighth notes, followed by a series of sixteenth notes. The cello part begins with a series of eighth notes, followed by a series of sixteenth notes. The score is marked with 'p' for piano and 'Solo' for the cello part. The tempo is marked 'Allegretto'.

18

f

f

f

f *Tutti*

- ri-a in ex-cel-sis De - o. Glo - ri-a in ex-cel-sis De - o, glo - ri-a in ex-cel-sis

f *Tutti*

Glo - ri-a in ex-cel-sis De - o, glo - ri-a in ex-cel-sis

f *Tutti*

Glo - ri-a in ex-cel-sis De - o, glo - ri-a in ex-cel-sis

f *Tutti*

Glo - ri-a in ex-cel-sis De - o, glo - ri-a in ex-cel-sis

f

Tutti 6/5 6/5 6/5

24

De-o, et in ter - ra pax,

De-o, et in ter - ra pax,

p Solo

glo - - - -

De-o, et in ter - ra pax,

De-o, et in ter - ra pax,

De-o, et in ter - ra pax,

[6] 6-

29

f

f

f

f *Tutti*

glo-ri-a in ex-cel-sis De - o, et in ter-ra pax, et in ter-ra pax, et in ter-ra

f *Tutti*

(glo)ri-a in ex-cel-sis De - o, et in ter-ra pax, et in ter-ra pax, et in ter-ra

f *Tutti*

glo-ri-a in ex-cel-sis De - o, et in ter-ra pax, et in ter-ra pax, et in ter-ra

f *Tutti*

glo-ri-a in ex-cel-sis De - o, et in ter-ra pax, et in ter-ra pax, et in ter-ra

f

6/5 #

Solo $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$ Tutti Solo $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$ Tutti #

35

pax, et in ter-ra pax, et in ter-ra pax ho - mi-nibus bo - nae volun - ta -

pax, et in ter-ra pax, et in ter-ra pax ho - mi-nibus bo - nae volun - ta -

pax, et in ter-ra pax, et in ter-ra pax ho - mi-nibus bo - nae volun - ta -

pax, et in ter-ra pax, et in ter-ra pax ho - mi-nibus bo - nae volun - ta -

Solo $\frac{6}{5} \#$ Tutti Solo $\frac{6}{5}$ Tutti $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$

41

clno 1

tr

tis. Glo - - - ri-a in ex - cel-sis De - o.

tis. Glo - - - ri-a in ex - cel-sis De - o.

tis. Glo - - - ri-a in ex - cel-sis De - o.

tis. Glo - - - ri-a in ex - cel-sis De - o.

6
5

Laudamus te

Andante

1 *f*

2 *f*

6

3 3

3 3

8

org
b

f Solo 2 [6] [7] # 6 5 [# 5 6]

50

3 3

3 3

3 3

8

6 5 [#] 9 8 9 8

53

3 3

3 3

3 3

8

9 8 6 5 [6 5]

The musical score is for a piece titled 'Laudamus te'. It is in 3/4 time and G major (one sharp). The tempo is marked 'Andante'. The score is divided into three systems, each separated by a double bar line. The first system (measures 1-3) features a piano introduction with two staves (1 and 2) playing a rhythmic pattern of eighth and sixteenth notes, marked with a forte 'f' dynamic. The piano part includes triplets and sixteenth-note runs. The voice part (T) is silent, indicated by a whole rest. The organ part (org b) begins with a forte 'f' dynamic and a 'Solo' marking, playing a melodic line with some chromaticism. The second system (measures 4-6) continues the piano and organ parts. The piano part has more complex rhythmic patterns, including triplets. The organ part continues its melodic line. The voice part remains silent. The third system (measures 7-9) concludes the piece. The piano part features more triplets and sixteenth-note runs. The organ part continues its melodic line. The voice part remains silent.

56

p Solo

Lau - da - - mus te, lau - da - - mus, lau - da - - mus

p 2 [6] 6 [$\sharp 4$] 6 [6] 7 7 \sharp

59

te, lau - da - -

\sharp [5] 6 5 6

62

f *p*

p

- - mus, lau - da - - mus, lau - da - - mus te, glo - ri - fi - ca - -

\sharp 6 [6] 3 $\sharp 4$ [6] 4 \sharp *f* *p* 7 6

65

mus te, glo-ri-fi-ca

7 6 7 6 7 6 7

68

mus te, glo-ri-fi-ca - mus te.

$\frac{4}{2}$ 6 6 $\frac{6}{5}$ f 2 6 $\frac{6}{5}$ #

72

6 4 $\frac{6}{5}$ 5 6 $\frac{6}{5}$

Adagio **Alla breve**

1 *f*

2 *f*

f Tutti

S Gra - ti - as a - gimus ti - bi pro - pter magnam glo - ri - am tu - am, gra - ti - as

f Tutti

A Gra - ti - as a - gimus ti - bi pro - pter magnam glo - ri - am tu - am,

f Tutti

T Gra - ti - as a - gimus ti - bi pro - pter magnam glo - ri - am tu - am, gra - ti - as

f Tutti

B Gra - ti - as a - gimus ti - bi pro - pter magnam glo - ri - am tu - am, gra - ti - as

org
b *f Tutti*

6 5 # 7 6 # 6 #4 #2 7 [#5] 7 [#] [#5 4 #] 6 #

82

a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am, glo - ri - am

gra - ti - as a - gi - mus ti - bi, gra - ti - as

a - - - gi - mus ti - bi,

a - - - gi - mus ti - bi pro - pter ma - gnam glo - ri - am

6 [#5 4] # 6 # 8 [-] 4 2 [6 5] 7 [#5] #

90

tu - am, Do - mi - ne De - us, Rex coe - le - stis,

a - gi - mus, Do - mi - ne De - us, Rex coe - le - stis, Rex coe - le - stis,

Do - mi - ne De - us, Rex coe - le - stis, Rex coe - le - stis,

tu - am, Do - mi - ne De - us, _

4 #2 [6 5 #] 6 [6 5 #] 7 6 [#5 #] 7 6 [6 #6 #4] -

98

Do - mi - ne De - us, Rex

Rex coe - le - stis, De - us Rex coe -

Rex coe - le - stis,

Rex coe - le - stis, Do - mi - ne De - us, Rex coe -

5 6 [#5 #] 6 4 #5 - [6] 4 # [#5 4] - 9 [6]

105

coe - le - - - stis, De - us Pa - ter o - mni - po -

le - stis, Rex coe - le - stis, De - us Pa - ter, Pa - ter o - mni - po -

Rex coe - le - stis, De - us Pa - ter, Pa - ter o - mni - po -

le - stis, Rex coe - le - stis, De - us Pa - ter, Pa - ter o - mni - po -

4 [6/4] 9/7 8/6 7/5 6/4 4 # 6 6 5 [7/#] 4 #

114

tens, De-us Pa - - - - - ter o - mni - po - tens.

tens, De-us Pa - ter, De - us Pa - - - ter o - mni - po - tens.

tens, De-us Pa - - - ter, De - us Pa - - - ter o - mni - po - tens.

tens, De-us Pa - - - ter, De - us Pa - - - ter o - mni - po - tens.

3 - 6 - - - [6] 4 3]

Domine Deus

Andante

vl
1, 2
f

A

org
b
f Solo [6] 6 5 # [6] 7 [#]

126

tr

[6] 6 5 # [6] 6 # 6 6 3

129

[tr]

6 6 6 6 # # [6—] 6 5 [#]

132

P Solo

Do - mi - ne Fi - li u - ni - ge - - ni-te, u - ni - ge - -

p 6 5 6 6 6 5

135

p

ni-te, Fi - li - u - ni - ge - ni-te, Je - su,

138

f

Je - su Chri - ste.

141

p

Do - mi - ne De-us, Agnus De - i, A - gnus

145

p

De - i, Fi - li-us Pa

148

tris, Do - - mi - ne De-us, Agnus De - - i, Fi - li - us

6 # 6 2 [6] 6 5 # 6 f f

152

Pa - - tris.

6 - 5] 6 5 [5] # 6 5 # [6 6 5 # f 6]

155

[6 6] 6 # # # 2 [6 6]

158

[tr] [tr] [tr]

6 6 # # [6 -] [6 5 #] 6 5 #

Adagio

1 *f*

2 *f*

f Tutti

Qui tol - -

f Tutti

Qui tol - -

f Tutti

Qui tol - -

f Tutti

Qui tol - -

org *f* Solo

f Tutti

167

p

p

p Solo

lis pec - ca - ta mun - di: Mi - se - re - re, mi - se - re - re__

lis pec - ca - ta mun - di:

lis pec - ca - ta mun - di:

lis pec - ca - ta mun - di:

5/3 [b6] 2/2 [6] 1

174

f *Tutti*

no - bis. Qui tol - lis, qui

f *Tutti*

Qui tol - lis, qui

f *Tutti*

8 Qui tol - lis, qui

f *Tutti*

Qui tol - lis, qui

Tutti

f

$\frac{4}{2}$ 6 $\frac{4}{2}$

180

tol - lis pec - ca - ta mun - di:

tol - lis pec - ca - ta mun - di:

8 tol - lis pec - ca - ta mun - di:

tol - lis pec - ca - ta mun - di:

$\frac{4}{6}$ $\frac{4}{2}$ 7# \flat $\frac{6}{5}$ $\frac{4}{\flat}$ # [b]

186

p

p Solo

Su - sci-pe de - pre - ca - ti - o - nem_ no - stram, de - pre - ca - ti - o -

193

f

f Tutti

nem no - stram. Qui se - - des ad dex - te-ram Pa - -

f Tutti

Qui se - - des ad dex - te-ram Pa - -

f Tutti

Qui se - - des ad dex - te-ram Pa - -

f Tutti

Qui se - - des ad dex - te-ram Pa - -

f Tutti

[b5] [b6] b7 b 4/2 2

199

- - - tris: Mi - se - re - re, mi - se -

tris: Mi - se - re - re, mi - se -

8 - - - tris: Mi - se - re - re, mi - se -

- - - tris: Mi - se - re - re, mi - se -

6/4 [15]# 6 4/3 6 6 4/5

==

204

re - re no - bis.

re - re no - bis.

8 re - re no - bis.

re - re no - bis.

6/4 4 # 7 4 # 6/5 [b]

Quoniam

Allegro

1 *f*

vl

2 *f*

B

org
b *f* Solo

6 6 6

214

3 6] 6/5 [6

217

p Solo

Quo - ni-am tu

6/5 *p*

220

pp

pp

so-lus, tu so - - - lus, tu so - - - - lus sanctus, tu

6 6 5 6 -

224

[tr] [tr]

so - lus Do - mi-nus, tu so - lus Do - - - - -

3 4 4

227

6 6 6 9 6 4 5

230

f

f

mi-nus.

4 *f* [4] 6 [4] 6 [4]

233

f

[4] 5 [4] 6 5 [4]

236

pp

pp

Quo-niam tu so-lus, tu so - lus Do - minus, tu so-lus Do - - -

p [6] [6] 5 6 5 #4/2

240

mi-nus, tu so - lus al -

[6] b [-] 6 [6] b 4 2 6 #

244

tis - si - mus, Je - su Chri - ste.

[6] b 4 # f 6 5 4 6

247

Quo - ni-am tu so - lus, tu so - lus Do - minus, tu so - lus al - tis - si-mus, al - tis - si-mus,

pp p 6 b5 6 5 4

250

Je - - - - su Chri - ste.

f

6 6 6 4 3 *f* 6

253

6 3 6 5 6

256

6 6

Cum Sancto Spiritu

Alla breve

clno
1, 2 *f*

timp
f

1
vl
2 *f*

S
f Tutti
Cum San - cto Spi - ri - tu in glo - ri-a De-i Pa-tris, amen, cum San-cto

A
f Tutti
Cum San - cto, cum Sancto Spi - ri-tu in glo - ri-a De-i Pa-tris, amen,

T
f Tutti
Cum San - cto, cum Sancto Spi - ri-tu in glo - ri-a De-i Pa-tris, amen,

B
f Tutti
Cum San - cto, cum Sancto Spi - ri-tu in glo - ri-a De-i Pa-tris, amen,

org
b
f Tutti
 $\frac{4}{2}$ [6]

269

Musical score for page 55, starting at measure 269. The score features a vocal line with Latin lyrics and a piano accompaniment. The lyrics are: "Spi-ri-tu in glo - - ri-a De - i Pa - tris, a - men, a - - cum San - cto Spi-ri - tu in glo - -".

280

The musical score consists of two systems. The first system (measures 280-284) features a vocal melody in the upper staff and piano accompaniment in the lower staff. The lyrics are: "men, a - - - - -". The second system (measures 285-289) continues the vocal melody and piano accompaniment. The lyrics are: "ri-a De - i Pa - tris, a - men, a - men, a - men, a -". The piano accompaniment includes a bass line with a sequence of notes: 6, [6], 5, 6.

men, a - - - - -

ri-a De - i Pa - tris, a - men, a - men, a - men, a -

cum San - cto Spi-ri-tu in glo - - - ri-a

6 [6] 5 6

290

- men, a - men, a - men,
 - men, a - men, a - men, a - men, a -
 De - i Pa - tris, a - men, a - men, a -
 cum San - cto Spi - ri - tu in glo - ri - a De - i

8 7 6 7 6 [6] 6] 5 6 7 6 7 6

[illegible]

311

men, a - men, a - men, a - - -

cum San - cto Spi-ri-tu in glo - - - ri-a

men, a - - - men,

men, a - men, a - men, a -

5 6 7 5 7 6 5 7 6 5 6 # 7 6 6 4 5 # [5] # [5] 6 10 10 10

322

men, a - men, a - men, a - men, a -

De - i Pa - tris, a - men, a - men, a -

cum San - cto Spiri-tu in glo - ri-a De - i Pa - tris,

- men, a - men,

4/2 6 7 6 5 6 8 5 6 7 6 [7 6]

332

men, a - men, a - men, cum

men, a - men, a - men, a -

a - men, a - men, a - men, a -

cum San - cto Spi-ri-tu in glo - ri-a De - i Pa - tris,

7 6 6 6 5 6 7 6 7 6

[illegible]

352

a - men, a - men, a - men, in glo -

glo - ri-a De-i Pa-tris, a - men, a - men, a - men,

men,

cum San-cto Spi-ri-tu in glo -

- men, a - men, a - men,

6
5 # 9 [♭5] 9 [♭5] 6
5

362

ri - a De - i Patris, a - men, a - men, a - men, a - men,

a - men, a - men, a - men, a - men,

ri - a De-i Pa - tris, a - men, a - men, a - men, *

cum San - cto Spi-ri-tu in glo - ri-a De - i Pa - tris,

8 10 10 10 10 [6] [6] 5 6 7 6 7 6 7 [7]

372

a-men, a - - - men, a - - - men, a - - - men, a - - - men.

a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men, a - men, a - men.

a - men, a - men, a - men, a - men, a - men.

6 5 6 5 6 5

3 Credo

Allegro

clno
1, 2

timp

1
vl
2

f

f

S

A

T

B

org
b

f Solo

7

7

6

f

f

f *Tutti*

Cre - do in unum De - um, Pa-trem o - mnipo-

f *Tutti*

Cre - do in unum De - um, Pa-trem o - mnipo-

f *Tutti*

Cre - do in unum De - um, Pa-trem o - mnipo-

f *Tutti*

Cre - do in unum De - um, Pa-trem o - mnipo-

6 6/5 *Tutti* 6/4 5/3 [6 6

Detailed description: This musical score page (67) contains piano and vocal parts. The piano accompaniment is in the upper staves, featuring arpeggiated chords and flowing sixteenth-note passages. The vocal parts (Soprano, Alto, Tenor, and Bass) enter in the lower staves with the lyrics 'Cre - do in unum De - um, Pa-trem o - mnipo-'. The music is marked with a forte 'f' dynamic and includes a 'Tutti' instruction. The bottom of the page shows time signature changes: 6, 6/5, 6/4, 5/3, [6, and 6.

12

ten - tem, fa - ctorem coe - li et ter - rae, vi - si - bi - li-um o-mni-

ten - tem, fa - ctorem coe - li et ter - rae, vi - si - bi - li-um o-mni-

ten - tem, fa - ctorem coe - li et ter - rae, vi - si - bi - li-um o-mni-

ten - tem, fa - ctorem coe - li et ter - rae, vi - si - bi - li-um o-mni-

6 6 6 6 6 Solo 7 Tutti 6/4

18

um et in-vi-si-bi-lium. Et in unum Do-minum Jesum Chri-stum,

um et in-vi-si-bi-lium. Et in unum Do-minum Jesum Chri-stum,

um et in-vi-si-bi-lium. Et in unum Do-minum Jesum Chri-stum,

um et in-vi-si-bi-lium. Et in unum Do-minum Jesum Chri-stum,

5/3 Solo Tutti 7

24

Fi - li - um De - i u - ni - ge - ni - tum.

Fi - li - um De - i u - ni - ge - ni - tum.

Fi - li - um De - i u - ni - ge - ni - tum. *p* Solo Et ex

Fi - li - um De - i u - ni - ge - ni - tum.

Solo 7 *Tutti* 4 3 *Solo* 7 *p*

30

Pa-tre na - tum an - te o - - - mni-a sae-cu-la.

6 6 7 6 7 6 - 5 6 5 [6] 6 4 5 # f 7 #

36

f

f Tutti

De-um de De - o, lu-men de lu - mi - ne, De - um ve - rum de De - o ve -

f Tutti

De-um de De - o, lu-men de lu - mi - ne, De - um ve - rum de De - o ve -

f Tutti

De-um de De - o, lu-men de lu - mi - ne, De - um ve - rum de De - o ve -

f Tutti

De-um de De - o, lu-men de lu - mi - ne, De - um ve - rum de De - o ve -

Tutti [# # 6 6] # 6 # $\frac{4}{2}$ 6 4 #

41

ro. Ge - ni - tum non, non fa - - - - - ctum,

ro. Ge - ni - tum non, non fa - - - - - ctum, consub-

ro.

ro.

p Solo

[6] 6- ♯ 6 6- 4 # # $\frac{4}{2}$ 6 [7] # # 6

48

con-sub-stan-ti - a - lem Pa - tri, per quem o - - - mni - a fa - cta

stan-ti - a - lem Pa - tri, per quem o - - - mni - a fa - cta

8

♭ # [6] 7 7 [6] 6/5

54

f

f

f

f

f Tutti

sunt. Qui pro - pter nos, nos ho - mi - nes et propter no -

f Tutti

sunt. Qui pro - pter nos, nos ho - mi - nes et propter no -

f Tutti

8 Qui pro - pter nos, nos ho - mi - nes et propter no -

f Tutti

Qui pro - pter nos, nos ho - mi - nes et propter no -

f

Tutti

6/4 5/3

59

stram sa - lu - tem de - scen - dit, de - scen - dit de coe -

stram sa - lu - tem de - scen - dit, de - scen - dit, de - scen - dit de coe -

stram sa - lu - tem de - scen - dit, de - scen - dit, *de - scen - dit* de coe -

stram sa - lu - tem de - scen - dit, de - scen - dit, de - scen - dit de coe -

7 6- 6- 6- 6 5 5 6 6 6 5 4 3

64

lis.

lis.

lis.

lis.

Solo

4 3

Et incarnatus est

Adagio

1 *f*

2 *f*

f Tutti

S Et in - car - na - - - tus est de Spi - ri - tu, de Spi - ri - tu

A *f* Tutti

T *f* Tutti

B *f* Tutti

org *f* Tutti

b

6 5 6 [b 5] 4 6 b 4/2 6 7 6 5

75

San - cto ex Ma - ri - a Vir - gi - ne, et ho - mo, ho - mo fa - ctus est.

San - cto ex Ma - ri - a Vir - gi - ne, et ho - mo, ho - mo fa - ctus est.

San - cto ex Ma - ri - a Vir - gi - ne, et ho - mo, ho - mo fa - ctus est.

San - cto ex Ma - ri - a Vir - gi - ne, et ho - mo fa - ctus est.

5 3 7 4 6 6 9 8 5 6 5 3 [b5]

Crucifixus

Adagio

1 *p*

2 *p*

A *p* Solo

Cru - ci - fi - xus e - ti-am pro no-bis sub Pon - ti-o Pi - la -

org *p* Solo

$\flat 6$ $\flat 5$ $\frac{5}{4}$ $\frac{3}{2}$ $\flat 7$ 6 5 $\frac{\flat 4}{2}$

89

to, passus, pas - - - - - sus, pas - sus, pas - sus, passus,

6 \flat $\frac{\flat 4}{2}$ 6 \flat $\frac{\flat 4}{2}$ 6 $\frac{4}{2}$ $\flat 6$ \flat

99

pas - sus, pas - sus, passus, pas - sus et sepul - tus est.

$\flat 7$ \flat $\frac{7}{4}$ \flat $\frac{\flat 4}{2}$ 6 4 \flat $\flat 6$ $\frac{\flat 7}{2}$ 8 \flat

Et resurrexit

Allegro

clno
1, 2 *f*

timp *f*

1 vl f

2 vl f

S f Tutti
Et re - sur - re - xit, et re-sur-re - xit ter - ti - a di - - e se -

A f Tutti
Et re - sur - re - xit, et re-sur-re - xit ter - ti - a di - - e se -

T f Tutti
Et re - sur - re - xit, et re-sur-re - xit ter - ti - a di - - e se -

B f Tutti
Et re - sur - re - xit, et re-sur-re - xit ter - ti - a di - - e se -

org b f Tutti
[6] 6] 6 4 5

113

cun - dum Scri-pta-ras, et a - scen - dit in coelum, se-det,
 cun - dum Scri-pta-ras, et a - scen - dit in coelum,
 cun - dum Scri-pta-ras, et a - scen - dit in coelum,
 cun - dum Scri-pta-ras, et a - scen - dit in coelum,

5 *Solo* $\frac{6}{5} \#$ *Tutti* 5 6 5 6 5 6 5 6

117

se - - det ad dex - teram Pa - tris. Et i - te - rum ven - tu - rus

se-det, se - det ad dex - teram Pa - tris.

se-det, se - det ad dex - teram Pa - tris.

se-det, se - det ad dex - teram Pa - tris.

[6 6] 6/5 Solo 6/5 *p* 6 6 7 7#

121

est, ventu-rus est cum glo-ria, ventu-rus est cum glo-ria

f *p* 6 [6] *f* *p* 6

125

f *Tutti*
iu - di - ca - re, iu - di - ca - re vi - vos et mor - - tu - os, cu - ius

f *Tutti*
Iu - di - ca - re, iu - di - ca - re vi - vos et mor - - tuos, cu - ius

f *Tutti*
Iu - di - ca - re, iu - di - ca - re vi - vos et mor - - tuos, cu - ius

f *Tutti*
Iu - di - ca - re, iu - di - ca - re vi - vos et mor - - tuos, cu - ius

f *Tutti*
[1 1 1 1] 6| $\frac{4}{2}$ 7 \sharp 7 4 \sharp *Solo* \sharp *Tutti*

134

Sanctum, Do-minum et vi-vi-fi-can-tem.

p Solo
Qui ex Patre Fili-oque proce-

p Solo
Qui ex Patre Fili-oque proce-

$\sharp\frac{4}{2}$ 6 7 6- 5 6 $\sharp\frac{4}{2}$ 6 \sharp *f* \sharp *p* $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{4}{2}$ -

139

dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra -
 dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra -

f *p* *f* *p*

[6 #] 7 7 # [5] 6 4 [5] # # 5] 6 5 4 -
 # # 4 # 2 -

143

f

f

f *Tutti*

Qui lo-cu - tus est per Prophe - tas. Et u - nam

f *Tutti*

Qui lo-cu - tus est per Pro-phe - tas. Et u - nam

f *Tutti*

tur et conglo-ri-fi-ca - tur: Qui lo-cu - tus est per Prophe - tas.

f *Tutti*

tur et conglo-ri-fi-ca - tur: Qui lo-cu - tus est per Prophe - tas.

f *Tutti*

[#5] # 4 # # [#] 7 # [#] [6] 7 6

147

san - ctam ca - tho - licam et a - po - sto - licam Ec - cle - si - am.

san - ctam ca - tho - licam et a - po - sto - licam Ec - cle - si - am.

Et u - nam sanctam ca - tho - licam et a - po - sto - licam Ec - cle - si - am.

Et u - nam san - ctam ca - tho - licam et a - po - sto - licam Ec - cle - si - am.

3 3 # #5 [6] # # #4 7 [5] # 6 4 [7] [5] # [5] 4 -] Solo [5] # 7 [5] #

151

p Solo *f* Tutti

Confi - te-or u - num bap-tisma in__ remis - si-onem pec-ca - to-rum. Et ex-

f Tutti

Et ex-

f Tutti

Et ex-

f Tutti

Et ex-

p *f* Tutti

5 [6] #5 # 5 6 [6] 6 # f [#] 7 #

156

Adagio

Presto

pe-cto, et ex-pe-cto re - surre-cti - onem mor - tu - o - rum, et vi-tam ven-

pe-cto, et ex-pe-cto re - surre-cti - onem mor - tu - o - rum,

pe-cto, et ex-pe-cto re - surre-cti - onem mor - tu - o - rum,

pe-cto, et ex-pe-cto re - surre-cti - onem mor - tu - o - rum,

6 5 6 5 # 9 8 #

4 3 4 3

163

tu-ri, ven-tu-ri sae - cu - li, a - - - - men, a -

et vi - tam ven - tu-ri, ven - tu-ri sae - cu - li, a -

et

172

men, ven - tu - ri, ven - tu - ri sae - cu - li, a - - men, - - - - - men, a - - men, a - men, a - - - - -

vi - tam ven - tu - ri, ven - tu - ri sae - cu - li, a - - - - -

et vi - tam ven - tu - ri, ven - tu - ri sae -

8 [6] [6] $\frac{4}{2}$ [6] 6 $\begin{bmatrix} 6 & 5 \\ 4 & 3 \end{bmatrix}$ 6 $\begin{bmatrix} 6 & 5 \\ 4 & 3 \end{bmatrix}$

[illegible]

188

a - - - - - men, a - - - - - men, a - men,
 vi-tam ven - tu-ri, ven - tu-ri, ven - tu-ri sae - cu - li, a - - - -
 men, a - - - - - men, et vi-tam ven - tu-ri, ven -
 - - - - - men,
 7 6 # 8 6

[illegible]

204

tu-ri, et vi-tam ven - tu-ri, ven - tu-ri sae - cu-li, a - men, et vi-tam ven-

men, a - men, a - men, a - men, a - men, et

- men, a - men, a - men, a - men, et vi-tam ven - tu-ri, ven - tu-ri, et

men, a-men, a - men, a - men, a - men, et vi-tam ven - tu-ri, ven-

6 [#] [#5] # 6/5 [#5] 4/4 # [6]

214

tu-ri, ven-tu-ri sae-cu-li, a-men, a-men, a-men, a-men, a-men.

vi-tam ven-tu-ri sae-cu-li, a-men, a-men, a-men, a-men, a-men, a-men.

tu-ri sae-cu-li, a-men, a-men, a-men, a-men, a-men.

4/2 [- 6] 6/5 6 6 5/4 3 6 6/4 5/3 6

4 Sanctus

Adagio

clno
1, 2

f

timp

f

1
vl

f

2

f

f Tutti

S

Sanctus, sanctus, sanctus, sanctus, san - - - -

f Tutti

A

Sanctus, sanctus, sanctus, sanctus, san - - - -

f Tutti

T

Sanctus, sanctus, sanctus, sanctus, san - - - -

f Tutti

B

Sanctus, sanctus, sanctus, sanctus, san - - - -

org
b

f Tutti

$\frac{6}{4}$ $\frac{5}{3}$ 7 $\frac{9}{4}$ $\frac{8}{3}$ $\frac{4}{2}$ 7 \sharp 7

9

Do - mi-nus De - us Sa - ba - oth.

Do - mi-nus De - us Sa - ba - oth.

Do - mi-nus De - us Sa - ba - oth.

Do - mi-nus De - us Sa - ba - oth.

#4/2 6 b5 4/2 6 6 7 # b 4 # [4]

17 Allegro

f

f

f

f Tutti

Ple - ni sunt coe - li, ple - ni sunt coe - li, coe - li et

f Tutti

Ple - ni sunt coe - li, ple - ni sunt coe - li, coe - li et

f Tutti

Ple - ni sunt coe - li, ple - ni sunt coe - li, coe - li et

f Tutti

Ple - ni sunt coe - li, ple - ni sunt coe - li, coe - li et

f Tutti [6] Solo 5 6 5 $\frac{4}{2}$ 6 $\frac{6}{5}$ Tutti 6 6]

20

ter-ra glo - - - - - ri-a

4 3 5 6 5 6 5 6 5 6 16 6

24 Osanna · Alla breve

The musical score is for a piece titled "Osanna · Alla breve". It consists of several staves. The first two staves are for a vocal duo, with lyrics "tu-a, glo - ri - a tu - a." The next three staves are for a vocal quartet, with lyrics "tu-a, glo - ri - a tu - a. O - san -". The final staff is for a soloist, with lyrics "Solo" and "Tutti". The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *Tutti*. The tempo is marked "Allo breve".

tu-a, glo - ri - a tu - a.

tu-a, glo - ri - a tu - a. O - san -

tu-a, glo - ri - a tu - a.

tu-a, glo - ri - a tu - a.

Solo *Tutti* *f Tutti*

4 3] 6 6 4 3 6 5 9 8 #

30

f

f

f

f *Tutti*

O - san - na in ex - cel - sis, in ex - cel - sis, ex -

na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, o - san na

f *Tutti*

O - san -

4 3 6

[illegible]

54

sis, in ex-cel sis, in ex-cel sis.

o san-na in ex-cel sis, in ex-cel sis.

cel sis, in ex-cel sis.

sis, in ex-cel sis.

4 3 9 8 7 5 6 5 6 5 4 2 6 3 6 4 5 3 6 4 4 3

Benedictus

Andante

vl
1, 2

p

T

p Solo

Be - ne - di - ctus, be - ne - di - ctus, qui ve - nit, qui ve - nit,

B

p Solo

Be - ne - di - ctus,

org
b

p Solo

[6 6 6] ♭ [6]

73

qui ve - nit in no -

be - ne - di - ctus, qui ve - nit

9 8 6 9 8 6 9 8 [6] 9 8 [6]

80

- mine, in no - mi - ne

in no - mine, in no - mi - ne

9 8 6 9 8 [6] 9 8 [6] 9 8 [6] 9 8 [6] 9 6 [6 4] 5 3

87

f

Do - - - - - 3 - mi - ni.

Do - - - - - - - mi - ni.

[b5] 5 6/5 [6] b

f

94

Be - ne - di - ctus,

Be - ne - di - ctus,

[6] b b [6] b6 b *p* [6]

101

p

Be - ne - di - ctus, be - ne - di - ctus qui ve - nit in

be - ne - di - ctus, qui ve - nit in

b7 6 7 b5 6/4 5/3

109

no-mi-ne, in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, in no - - -

no-mi-ne, in no-mi-ne Do-mi-ni, in no-mi-ne Do-mi-ni, in no - - -

7

116

mi - ne Do - mi - ni.

mi - ne Do - mi - ni.

7

6 4 5 6 5 9 6 4 6 5 f 6 5

123

Osanna da capo

6 5 6 6 6 6 5

5 Agnus Dei

Adagio

clno
1, 2 *f*

timp
f

1
vl
2 *f*

f Tutti
S
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no -

f Tutti
A
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no -

f Tutti
T
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no -

f Tutti
B
A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no -

org
b
f Tutti
4 3 7 5 6 7 4 7 6 4 3
[b]

7

The musical score consists of several staves. The top two staves are vocal parts, both containing whole rests. The third staff is a piano accompaniment with a melody in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic. The fourth staff is a vocal solo marked *p* Solo, with the lyrics: "bis. A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re, mi - se - re - re no -". The fifth staff is another vocal solo marked *p* Solo, with the lyrics: "bis. Agnus". The sixth staff is a vocal part marked "bis." with whole rests. The seventh staff is a vocal part marked "bis." with whole rests. The eighth staff is a vocal part marked "bis." with whole rests. The bottom staff is a figured bass line marked *p* Solo, with the following figures: \flat , $\flat 7$, \flat , $\flat 6$, \flat , $\flat 4$, \flat , $\flat 2$, \flat , $\flat 6$, \flat , $\flat 6$, \flat , $\flat 5$, \flat , $\flat 4$, \flat , $\flat 5$, \flat , $\flat 6$, \flat , $\flat 5$, \flat , $\flat 4$, \flat , $\flat 3$.

p

p

p Solo

bis. A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re, mi - se - re - re no -

p Solo

bis. Agnus

bis.

bis.

bis.

p Solo

\flat $\flat 7$ \flat $\flat 6$ \flat $\flat 4$ \flat $\flat 2$ \flat $\flat 6$ \flat $\flat 6$ \flat $\flat 5$ \flat $\flat 4$ \flat $\flat 5$ \flat $\flat 6$ \flat $\flat 5$ \flat $\flat 4$ \flat $\flat 3$

13

bis.

De - i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re

Figured Bass:

$\flat 6$	\flat	$\flat 7$	$\flat 7$	$\flat 5$	6	\flat	$\flat 7$	$\flat 5$	$\flat 4$	3	7	$\flat 5$	$\frac{6}{5}$	\flat
-----------	---------	-----------	-----------	-----------	---	---------	-----------	-----------	-----------	---	---	-----------	---------------	---------

18 *Presto*

f

f

f

f *Tutti*

Agnus De - i, qui tol - lis pec - ca - ta mun - di:

f *Tutti*

no - bis. Agnus De - i, qui tol - lis pec - ca - ta mun - di:

f *Tutti*

Agnus De - i, qui tol - lis pec - ca - ta mun - di:

f *Tutti*

Agnus De - i, qui tol - lis pec - ca - ta mun - di: Do-na no-bis pa - -

f *Tutti*

4 4 [b] 4 3 # [7] 4 #

25

f

f Tutti

Do - na no bis pa - - - - -

f Tutti

Do - na no bis pa - - - - - cem, da pa - - - - -

- - - - - cem, da pa - - - - - cem, da pa - - - - -

6 5 6

30

f

f

f

f Tutti

Do - na no-bis pa - - - - - cem, da - - - - - cem, da pa - - - - - cem, do - na no-bis pa -

[6 6 6 - # 6] 5 6 # [17]

34

pa -

da pa - cem, da - pa - cem, da - pa - cem,

do - na no-bis pa - cem, da pa -

5 6 5 6 [6] b6 [6] 5 6 b

3 4 3 4

38

Gloria in excelsis Deo, in excelsis Deo, in excelsis Deo, in excelsis Deo.

do - na no-bis pa - - - - -

cem, da pa - - - - -

cem, da pa - - - - -

6 6 [6] 5 6 [6] 6 7 5 6 5 - #

42

pa - - - - - cem,

cem, pa - cem, da pa - - - - - cem, do -

8 cem, da pa - - - - - cem,

cem, da pa - - - - - cem, do - na no-bis

6 [#] 5 6 5 3 #6 #4

46

da pa - - - - - cem, da pa - - - - -

na - pa - cem, do - na - pa - - - - - cem,

do - na no-bis pa - - - - -

pa - - - - - cem, da pa - - - - -

4] #5 # 6/4 6] 5 # 6 5 - # 6 [#] 5 6 5

[illegible]

54

pa - - - - - cem, da - - - - - pa - - - - - cem, pa - - - - -

cem, do - na no - bis pa - - - - - cem, do - na no bis

pa - - - - - cem,

5 6 b

58

da pa - - - - - cem, da pa - cem, da pa - cem.

- - - - - cem, do - na - - - - - pa - - - - - cem, pa - cem.

pa - cem, do - na no - bis pa - - - - - cem, da pa - cem, da pa - cem.

do - na no-bis pa - - - - - cem, da pa - cem.

$\begin{bmatrix} 5 \\ 3 \end{bmatrix}$ $\begin{bmatrix} 6 \\ 4 \end{bmatrix}$ $\begin{bmatrix} 5 \\ 3 \end{bmatrix}$
 $\begin{bmatrix} 5 \\ 3 \end{bmatrix}$ $\begin{bmatrix} 6 \\ 4 \end{bmatrix}$ $\begin{bmatrix} 5 \\ 3 \end{bmatrix}$ $\begin{bmatrix} 6 \\ 4 \end{bmatrix}$ - $\begin{bmatrix} 6 \end{bmatrix}$ 4 3 4 3